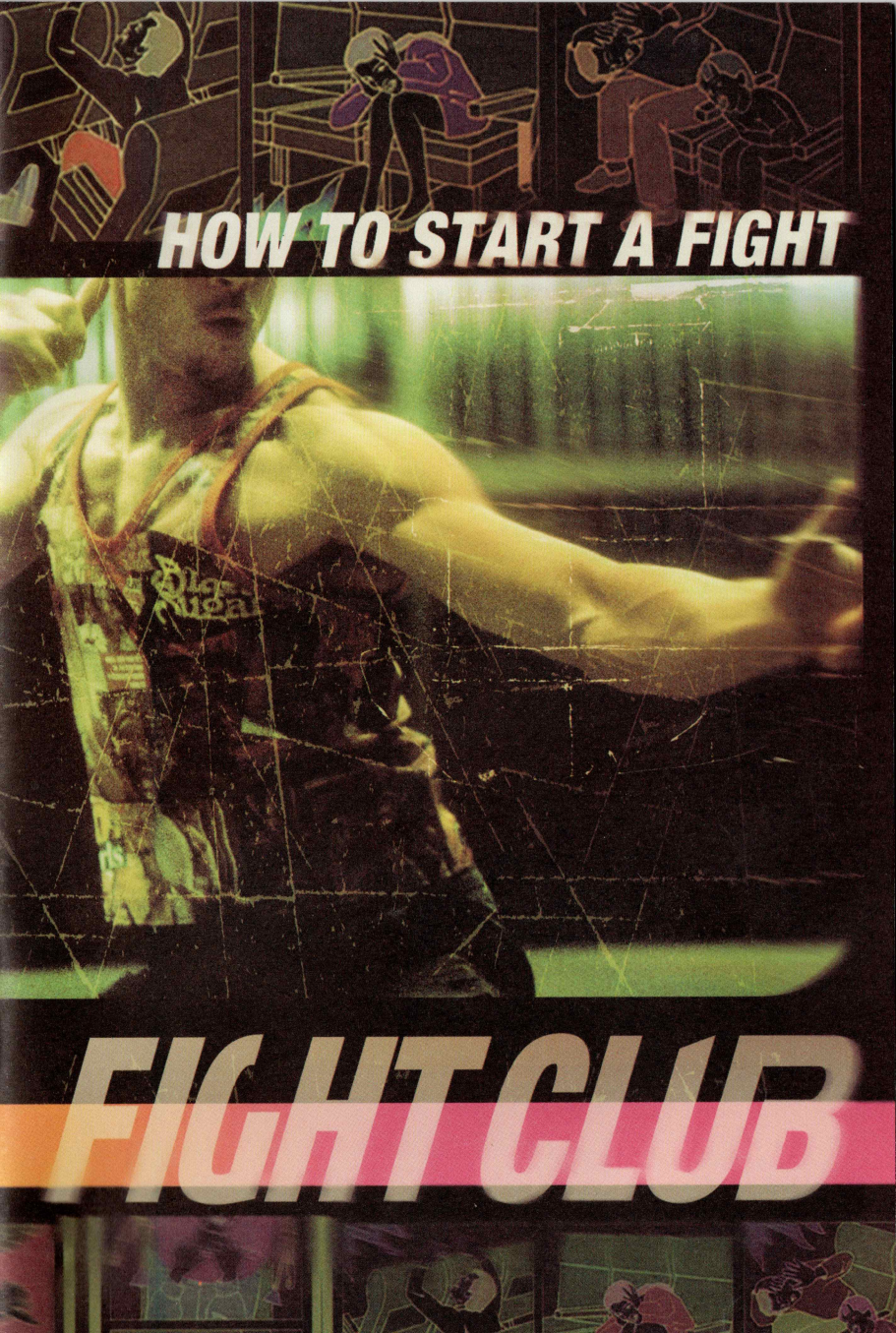
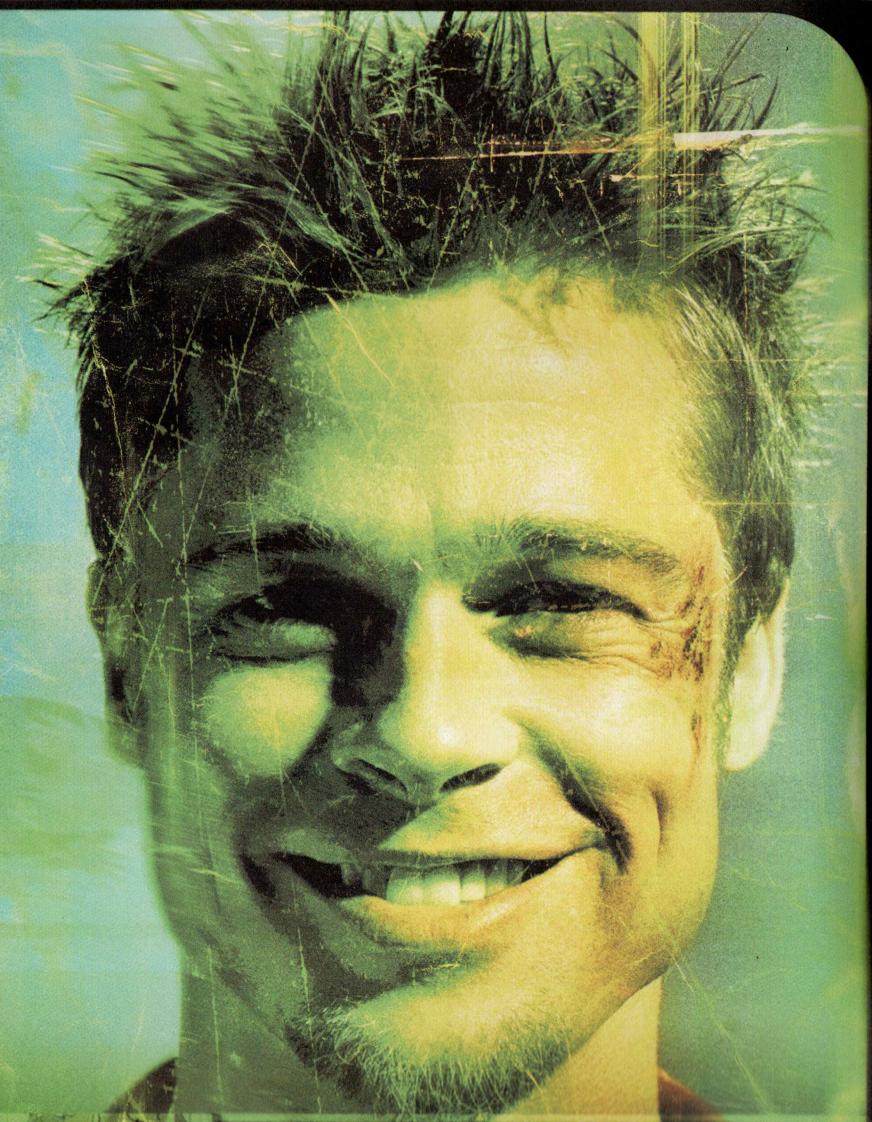


The image features a central photograph of a man in a gym, with comic book-style illustrations of fight scenes at the top and bottom. The man is wearing a tank top with 'Old School' and 'FIGHT CLUB' printed on it. The background is a green-tinted gym setting. The text 'HOW TO START A FIGHT' is written in a bold, italicized, sans-serif font across the top. The title 'FIGHT CLUB' is written in a large, bold, italicized, sans-serif font across the bottom, with a pink and orange horizontal bar behind it.

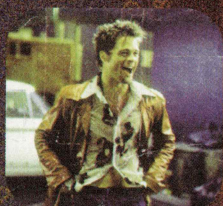
HOW TO START A FIGHT



FIGHT CLUB



Tyler Durden says...



Laura Ziskin (President of Production, Fox 2000 Pictures): I first read the novel of *Fight Club* in galleys. A New York executive, Raymond Bongiovanni, called me one morning and said he had been up all night reading this book by a first-time novelist that he thought I should take a look at. He was very excited about it, not sure it was a movie, but sure he had read the work of an exciting new voice. Thirty-six hours later I was sitting on the edge of my bed in the middle of the night reading passages of the book out loud to my husband.

Chuck Palahniuk (Novelist): Almost all of the book was based on stories my friends told me and stunts we pulled together. The rest was just a matter of looking for the themes, the topics that brought people together in excited conversation. The longing for fathers was a theme I heard a lot. The resentment of lifestyle standards imposed by advertising was another. The goal all along was to write a novel based on being with people and listening to them. That's why so much of *Fight Club* was written in public, at parties, in bars, at the gym, at work.

"This is not a movie that can be easily dismissed or forgotten. *Fight Club* is the most incendiary movie to come out of Hollywood in a long time."

- David Ansen, *NEWSWEEK*

you are not your job.

Kevin McCormick (Former Executive Vice President of Production, Fox 2000 Pictures): Laura and I found the book at the same time and we both thought it was extraordinary, but Laura still wasn't sure it was a movie. For an executive to get excited about a movie, it's intermittent. There are so many distractions. *Fight Club* was so outsized and so much bigger and provocative than anything we were doing, so I shopped for producers and brought it to Ross Bell and Josh Donen (at Atman Entertainment). With a film like *Fight Club* you need a cheerleader. And that's what Josh and Ross became.

Joshua Donen (Former Partner in Atman Entertainment): One night I was at dinner with Kevin McCormick and he tells me about a book. He says you have to read it and if you like it I want you to help me convince Laura Ziskin to buy it. I read it, my partner read it and we called Kevin and said, "This is great."

"*Fight Club*" is the most frankly and cheerfully fascist big-star movie since "Death Wish," a celebration of violence in which the heroes write themselves a license to drink, smoke, screw and beat one another up."

— Roger Ebert, CHICAGO SUN TIMES

Ross Grason Bell (Producer): Even though the studio's internal coverage condemned the material as being "exceedingly disturbing," "volatile and dangerous" and "fit to make audiences squirm," Kevin still thought there might be a movie in the material. I read the manuscript and all the reasons the studio reader cited for not making the book into a movie were exactly the reasons to make the movie. Finally, a piece of material that spoke to the heart of a disenfranchised generation, my generation. Like *The Graduate* two decades before, the book spoke to the frustrations of ordinary guys trying to make sense



you are not how much



of the sorry world previous generations were so smugly handing over to us like so much skid-marked underwear.

"...a witless mishmash of whiny, infantile philosophizing and bone-crunching violence that actually thinks it's saying something of significance."

— Kenneth Turan, L.A. TIMES

"Many critics and social conservatives have already offered up kill-the-messenger diatribes against the film's brutality and anarchist sub-plots, yet another depressing reminder that some people need their messages delivered to them in solemn 'isn't this a very, very bad thing' tones."

— renshaw@inconnect.com



you have in the bank.

you are not the contents of your wallet.

Chuck Palahniuk: The book got a very small tidal wave of praise. Most all the reviews were raves and there were even some awards. Still, an estimated 85% of all fiction is sold to middle-aged women, hardly the *Fight Club* audience, so the book sales were pretty tepid. This is a funny double-edged sword; the writer doesn't make much money, but since nobody's looking, you can get away with murder. Except for *American Psycho*, I can't remember anybody squawking over a book.

Joshua Donen: So I call Laura and she says: "I know, it's great, I love it, but it's tricky and difficult and I don't know if I see the movie." I say, "You're right, but those are the kinds of movies worth making. You must make this movie." So Ross does some work condensing the book and brings together a group of actors and they perform it.

Ross Grason Bell: I taped a read-through of the book, turning interior thoughts into dialogue and moving scenes around to make the story more linear. When Laura Ziskin heard the tape, she knew she had a movie.

Chuck Palahniuk: One day my agent called to say Fox 2000 was interested. Until that moment, I'd never considered the idea of the book becoming a movie. Hell, I never thought it would be published as a book. My editor explained that only about two percent of books get optioned to become films and of that number only two percent ever go into production as films. He told me early on not to get excited. I didn't.

Jim Uhls (Screenwriter): I thought the novel was terrific and unique and I responded to Chuck's worldview. It's about numbness and alienation and finding self-empowerment through drastic means.

Ross Grason Bell: What really drew my attention was the underlying theme that you have to break yourself apart to build something new.

It is only when you realize that you're not your lousy hair or your bad debts or your fears that you're not good enough that you can actually create a new life for yourself. What was exciting and dramatic about the book is that one character forcibly brings about this awareness in the other by willfully destroying everything to which the unenlightened character is attached.

"It saddens me a bit that this is seen as a 'guy' movie.

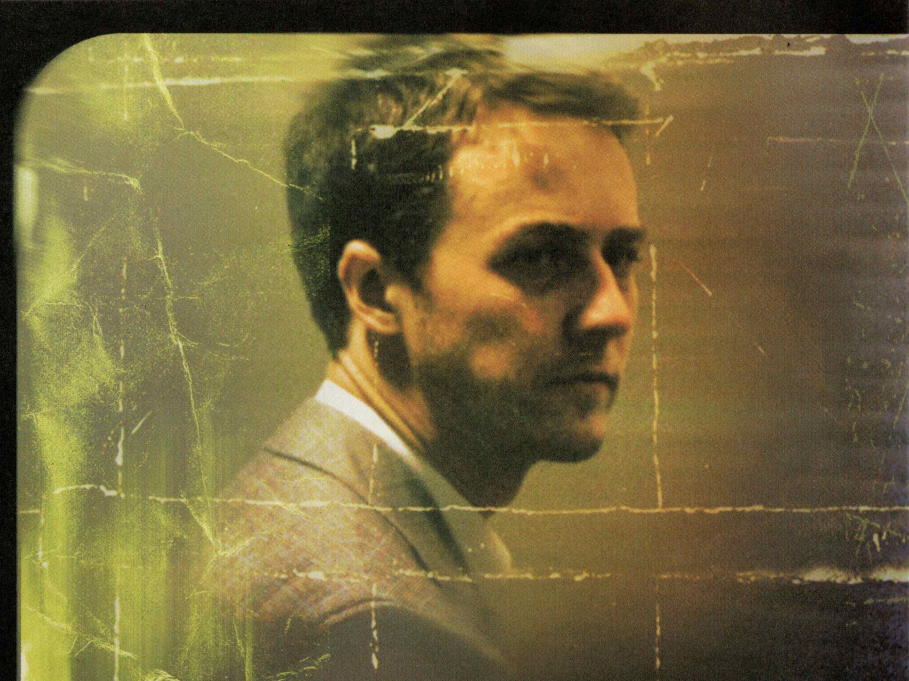
I'm very much a girlie-girl and this has to be my favorite movie ever. The images and the overall feelings it left me with are going to stay in my dreams for a while."

— wykoffKB, as posted on the Internet Movie Database

"Fight Club is to intelligent men what Catherine Breillat's Romance is to intelligent women - an insult."

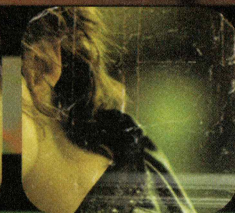
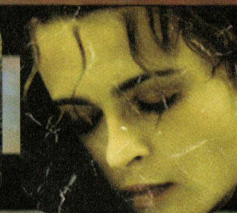
- Gregory Weinkauf, NEW TIMES L.A.





Joshua Donen: As I recall it, Ross gave the book to David Fincher's assistant, and then I called David and said, "You must read this book."

Kevin McCormick: All the time it was my secret hope that Josh would bring it to David. David is one of the only directors who can tell you two years before he's shot a scene exactly what you'll get when he's through. It was extraordinary. I remember going to the set two years to the day from when he described a tricky, hard-to-visualize scene and there it was, down to the note. I got chills. Usually a director's vision is so diluted by other factors; collaborators, schedules, that sort of thing. Not David's.



you

Laura Ziskin: I always believed the material would attract major talent. Fincher's involvement was a big asset. We always wanted Brad for Tyler and told his reps about it early on. Then when Edward read it and loved it we had a package that was pretty irresistible.

Jim Uhls: The book was circulated in the industry and generally thought to be problematic for film adaptation. Laura Ziskin made the deal for the book, for Fincher and for me at basically the same time.

Chuck Palahniuk: My hope was that the film would demonstrate the themes of the story to a larger audience. It would offer more people the idea that they could create their own lives outside the existing blueprint for happiness offered by society.

"I would deliver a long tirade against it if it weren't such a dog-such a laborious and foolish waste of time ..."

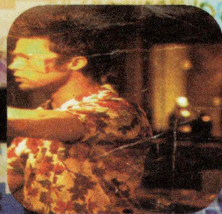
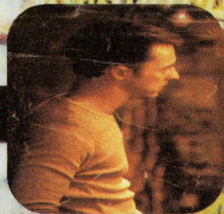
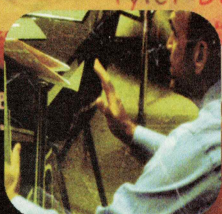
— David Denby, *THE NEW YORKER*

Jim Uhls: I gave David an outline and he and I and Ross Bell went over it, then I did the first draft. Fortunately for me, it was the first draft of the script that started things rolling in a more serious way. For subsequent drafts, David and I worked together closely, along with Art Linson and Ross. The challenges of the adaptation were finding a structure for the film in terms of cause and effect and building momentum, and exploring the characters deeper and further in dialogue and behavior.

are not your khakis.

Take-off, Landing &
During Movement

Water
Evacuation



Tyler Durden

First rule of Fight Club: You

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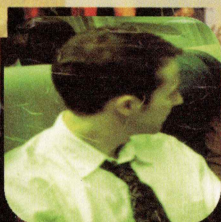
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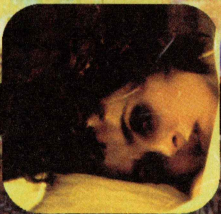
the queen is their slave
jack
Uses 50 minutes 60 minutes

OW THAT



encounter.
Steps.com

the queen is their slave



do not talk about Fight Club

you are not a beautiful

Chuck Palahniuk: If I'd insisted on writing the screenplay, we'd still be waiting. My job during production was mostly as a tourist. In a way, I didn't want to know what was happening. I wanted to be as amazed and shaken as everybody seeing the film for the first time. I wanted to be surprised by any new directions David Fincher and Jim Uhls would take the basic story.

Art Linson (Producer): David is one of the only fearless directors left. He's one of the most important of the new young directors because he's willing to take risks. He says, "I'm going to show you something tough and something that you haven't seen before," and he's willing to take the hit for that. There aren't many directors like that. If anyone can save the movie business from self-destructing into a homogenized, easy-to-digest television style, it's directors like David Fincher.

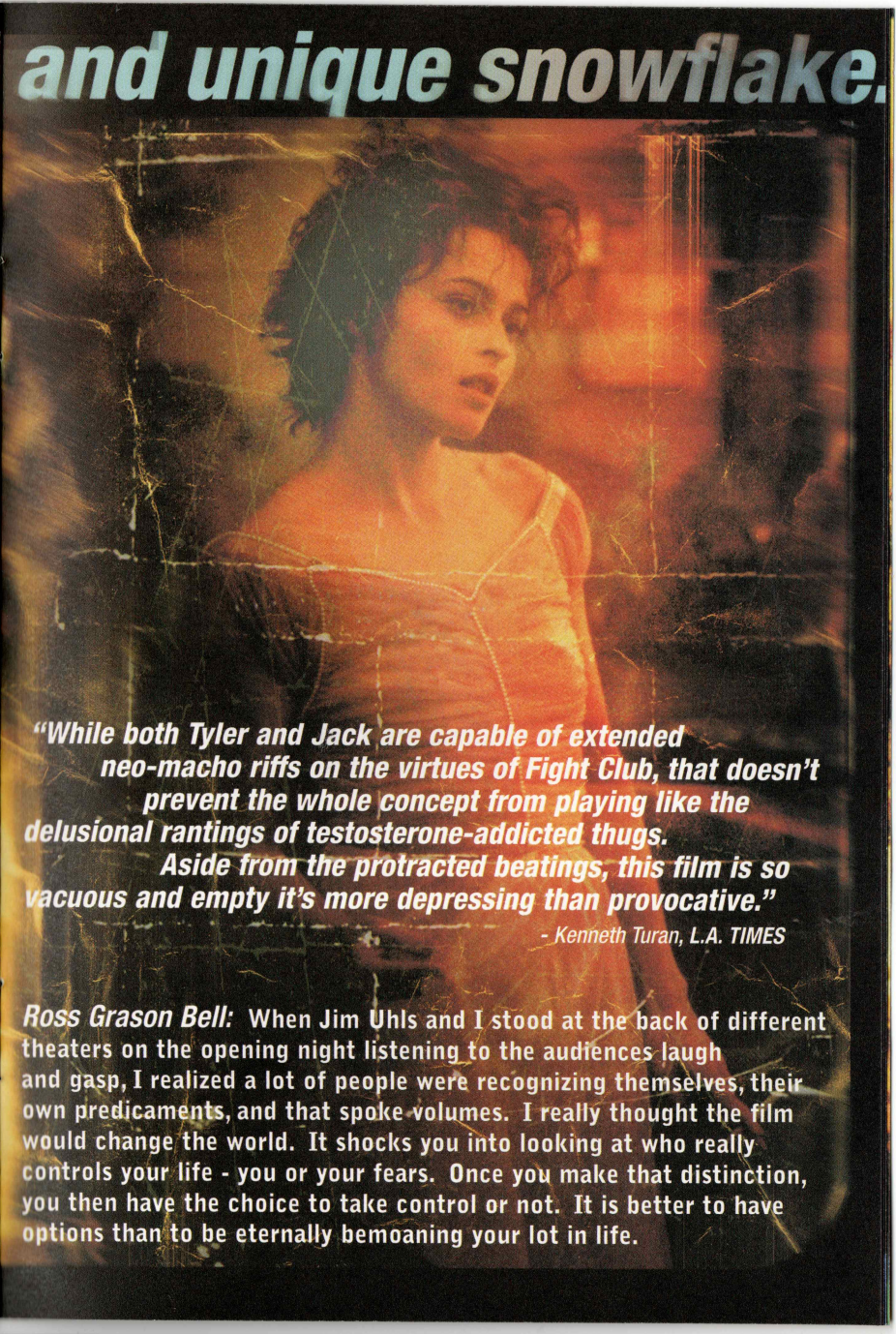
"How good is *Fight Club*? It's so fired up with explosive ideas and killing humor that the guardians of morality are yelling, 'Danger - keep out!' That's how good."

- ROLLING STONE

Laura Ziskin: I love that the movie was funny and subversive and about something. I hoped it would both provoke and entertain — not necessarily in that order. I was stunned when the movie was about to come out and I started reading about Susan Faludi and *Stiffed*. I thought it was so amazing that she had been working on this for 6 years while Chuck Palahniuk was under a diesel truck in Portland writing, in his brilliantly hyperbolic way, about the very same things Susan was researching.



and unique snowflake.

A woman with curly hair is shown from the chest up, looking slightly to her right. She is wearing a light-colored, possibly white, top. The background is dark and heavily textured, resembling a wall with cracks or a film negative. The overall lighting is warm and somewhat dim, creating a moody atmosphere.

"While both Tyler and Jack are capable of extended neo-macho riffs on the virtues of Fight Club, that doesn't prevent the whole concept from playing like the delusional rantings of testosterone-addicted thugs.

Aside from the protracted beatings, this film is so vacuous and empty it's more depressing than provocative."

- Kenneth Turan, L.A. TIMES

Ross Grason Bell: When Jim Uhls and I stood at the back of different theaters on the opening night listening to the audiences laugh and gasp, I realized a lot of people were recognizing themselves, their own predicaments, and that spoke volumes. I really thought the film would change the world. It shocks you into looking at who really controls your life - you or your fears. Once you make that distinction, you then have the choice to take control or not. It is better to have options than to be eternally bemoaning your lot in life.

"I thought there for a while, that Fight Club had a capital-M Message. A message that would ring in our ears and inspire us. Something that would be the final word for all of us lost, soulless Generation X slackers.

And I was right. There is a message in Fight Club. And that message is: Grow the hell up."

— blueduck@hsb.org

Jim Uhls: The film turned out to be exactly what I had hoped for – a seminal statement of the times, a statement about this particular generation, much in the same way the '60's were captured in the better films of that decade.

"Rarely has a film been so keyed into its time."

- David Rooney, VARIETY

Laura Ziskin: I think the critics attacked the movie for what they perceived as its exploitation of violence — of course many of them attacked it without having seen it! The Columbine incident really sensitized people and we became a very visible and easy target. Of course the movie is really about the causes of violence and is in fact anti-violence, although it acknowledges those impulses in human nature. If art can't examine those issues then we are in a lot of trouble.

"Why aren't there pickets here?

Where is Cardinal O'Connor when we need him?"

- Overheard at the Westwood Premiere (source: The Hollywood Reporter)

Art Linson: It's not a question of violence. Last I checked I think one person in *Fight Club* died. You see more violence in the first 10 minutes of *Saving Private Ryan* than if you watched *Fight Club* for an entire year. But it defies the expectations that audiences have about the context that they see violence in.

Jim Uhls: *Fight Club* was the first major film with violent content to be released after the Columbine incident. This gave moral pundits a shot at something tangible, a scapegoat. It's a film about fist fighting, but it made the "mistake" of showing too much blood—*Fight Club* and these same opposing voices were silent about clean, fun-looking automatic rifle slaughter in films released before Columbine.

"It forces you to have dangerous thoughts, confront them as you would any problem before you and expects you as reasonable human being to come out with the right answers."

— Harry Knowles, AINT-IT-COOL-NEWS

Chuck Palahniuk: The first way in which a new generation takes control of society is through the culture; the arts, films, books, music. Through all entertainment. People who feel safe and secure in the existing society are frightened by ideas that threaten their power. People who hold the power in society want nice complacent forms of entertainment, films that comfort people and support the status quo.

out of you

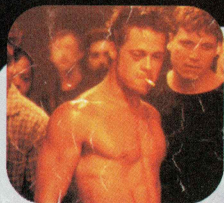
"It is an inadmissible assault on personal decency. And on society itself."

— Alexander Walker, LONDON EVENING STANDARD

Kevin McCormick: I was really surprised by the intensity of the reaction, but for me it only made it more clear what an extraordinary movie it was, and made me certain that it will be well remembered. Remember that the witch in *Snow White* was controversial in its day. Anything new is going to be controversial.

"This is the first truly meaningful movie about (for want of a better term) the Generation X experience, and it arrives at a time when it's almost certain to be misunderstood."

— Andrew Johnston, TIME OUT N.Y.



self-improvement is

"It echoes propaganda that gave licence to the brutal activities of the SA and the SS. It resurrects the Fuhrer principle."

— Alexander Walker, LONDON EVENING STANDARD

"If you leave this movie afraid that this could happen here, GOOD. YOU SHOULD BE AFRAID. That is the whole point.

To scare you. To make you not want to be a space monkey. Another mindless, thoughtless follower.

Another brick in the wall. A goosestepper. A fool."

— Harry Knowles, AINT-IT-COOL-NEWS

Art Linson: They were made uncomfortable by the idea that here's a young man whose life does not work and he can't fucking sleep, even though he's done everything he's supposed to have done. And in order to feel anything he has to make a lot of bad choices. The notion that he has to go to cancer victims and people who are dying in order to find solace, and that only then is he finally able to sleep, people thought that was just horrible. But after making all these bad choices he has to run around and try to undo all the horror he's wrought. To my mind it's an extremely moral movie. I think it's a fantastic movie, very funny, and actually I think we could have gone even farther.

Chuck Palahniuk: The film is great. When you consider how much of the convoluted plot is intact, and how many ideas and surprises are presented in such a short time, it's staggering. In the same way I love to use non-fiction forms within fiction, Fincher uses so many brilliant non-entertainment visual forms such as the furniture catalog, the security camera, the television news, to tell the story. He's the master of computer animation, using it in short powerful sequences that never outlast their impact. Norton and Pitt were their characters incarnate. Bonham-Carter broke my heart. Everybody involved brought so much more to the story, I felt a little ashamed of the book.

masturbation.

Kevin McCormick: I think it's fair to say that everyone on the film from the top on down was extremely proud to have worked on this movie. Those kind of experiences are the ones you cherish.

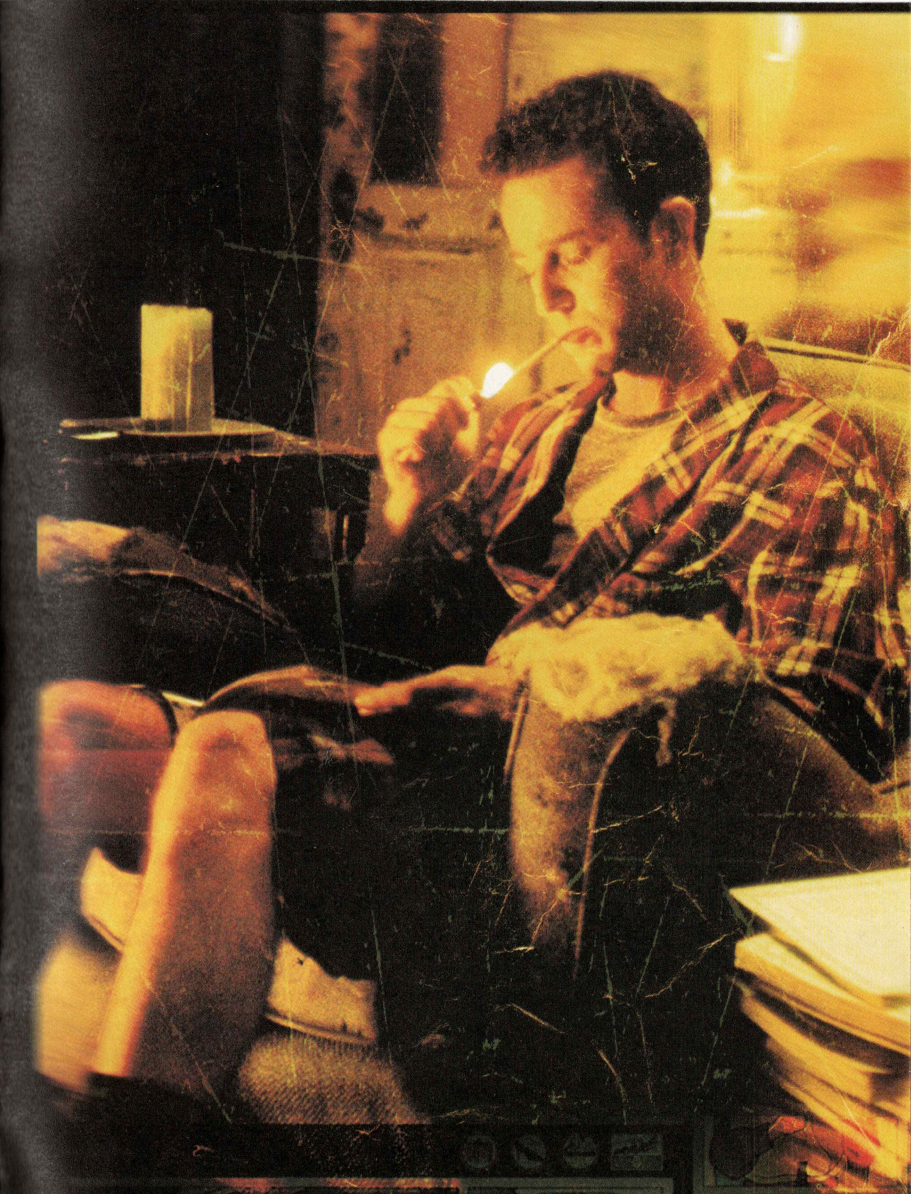
Laura Ziskin: I love the movie. I think it is groundbreaking filmmaking. Brad and Edward and Helena were all in an amazing groove. Someone called it the first movie of the 21st century. I loved that it pushed the limits of moviemaking. When I saw the first cut, I couldn't speak. Two hours later I couldn't stop talking about it.

"Fight Club rages against the hypocrisy of a society that continually promises us the impossible: fame, beauty, wealth, immortality, life without pain. Now it all comes together with Fight Club, a relentless, dizzying take on the male fear of losing power that's a wild, orgiastic pop masterpiece."

- Bret Easton Ellis, GEAR MAGAZINE



self-destruction



might be the answer.

JACK'S CHAPTERS

1. *FEAR CENTER (MAIN TITLES)*
2. *GROUND ZERO*
3. *INSOMNIA*
4. *NESTING INSTINCT*
5. *REMAINING MEN TOGETHER*
6. *POWER ANIMAL*
7. *MARLA*
8. *SINGLE SERVING JACK*
9. *TYLER*
10. *JACK'S NICE NEAT FLAMING SHIT*
11. *LAMENT FOR A SOFA*
12. *ODD JOBS*
13. *HIT ME*
14. *PAPER STREET*
15. *WELCOME TO FIGHT CLUB*
16. *INFECTIOUS HUMAN WASTE*
17. *SPORT FUCKING*
18. *TYLER'S SECRET FORMULA SOAP*
19. *CHEMICAL BURN*
20. *THE MIDDLE CHILDREN OF HISTORY*
21. *HOMEWORK*
22. *JACK'S SMIRKING REVENGE*
23. *PROJECT MAYHEM*
24. *HUMAN SACRIFICE*
25. *SPACE MONKEYS*
26. *PSYCHO BOY*
27. *A NEAR-LIFE EXPERIENCE*
28. *TYLER SAYS GOODBYE*
29. *OPERATION LATTÉ THUNDER*
30. *DÉJÀ VU*
31. *CHANGEOVER*
32. *MEA CULPA*
33. *CASTRATING COPS*
34. *KICKING AND SCREAMING*
35. *WALLS OF JERICHO*
36. *END CREDITS*

In Tyler we trusted.

